

Miller & Rhoads

Extraordinary Reductions on the Prices of Waists, Coats, Suits, Skirts, Sweaters, &c.

We are going through our immense stock of Ready-Made Wear and making sweeping reductions in price upon hundreds of garments. We were busy far into last night—too late to get the entire details printed in this morning's paper, but everything will be ready for you at 8 o'clock this morning. Some of these specials are as follows:

Sweaters, 50c; reduced from \$1, \$1.50 and \$1.95.
Sweaters and Norfolk Jackets, \$1; former prices \$2.50 to \$2.95.
Waists, 50c; were \$1 to \$3.
Waists, 80c; were \$2 to \$3.50.
Waists, \$1.48; were \$2.50 to \$4.50.
Waists, \$1.98; were \$3.50 to \$5.
Waists, \$2.98; were \$4.50 to \$7.50.

Waists, \$4.08; were \$6.98 to \$10.

Included in the above lots are Lawns, India Linons, Brilliantines, Swiss, Nun's Velling, Mulls, Jap Silks, Voiles, Nets and Taffetas.

Silk Petticoats, \$3.75 to \$6.98; former prices \$5 to \$15.

Satteen Petticoats, 69c, were \$1 each.

STATE FAIR IN EXCELLENT SHAPE

Management Feels Greatly Encouraged By Liberal Support Already Received.

ALL CLASSES INTERESTED

Easy to See That All Business Activities Will Be Benefitted.

There is great encouragement in the camp of the Virginia State Fair Association because of developments during the past few days.

Mr. Henry C. Stuart, chairman, who is throwing every energy into the movement, said yesterday:

"The National Cattle Breeders' Association has volunteered to largely augment the prize lists with a handsome contribution. The Short Horn and the Hereford Breeders' Associations have both assured their support. The prize funds. The two latter associations will undoubtedly be well represented in competitive exhibits, as well as in contributions to the prizes."

"The two owners of the greatest collection of dairy cows in the United States have agreed to enter into a competitive exhibition and test in milk and butter production."

"Specialists in the production of high class seeds, and more especially corn and wheat, will bring their products here to demonstrate in a practical way the success of breeding high class grain."

"It is a new thing to have the farmers of the country interested in the breeding of grain. A few years ago the farmers of the country laughed at the idea of grain breeding. They said it was all book talk, but to-day every farmer is deeply interested in the work. These exhibits will show how the progressive farmer breeds his grain seed, the same as the Virginia farmer already breeds his, high class live stock."

Horsemen Interested.
Horsemen all over the State, as well as a number of horse raisers, trainers and breeders from all sections of the Eastern and Middle Western States, are anxious to exhibit many classes of horses never before seen here. Inquiries are also being received from owners of race horses, who wish to know what kind of track will be built here, racing rules, conditions and other matters affecting track events.

Real estate agents of Virginia, interested in placing farms and homes with Northwestern settlers, are looking forward to the fair here as being the means of concentrating large numbers of home-seekers here, who will find at the fair, practically illustrated, the capacity of all sections of the State for agricultural products, and especially the versatility of the State in this regard.

Merchants and business men, as well as hotel-keepers, have already begun active preparations for attending to a much larger class of patronage during fair week than they have ever handled before. They recognize the benefits from a closer commercial relation with other sections of this and surrounding States.

The financial outlook is excellent, and a large number of people have already substantially expressed their confidence by subscribing liberally.

THOROUGHLY PLEASED.

Mme. Szumowska's Playing Was Charming.

Despite the sleet, snow and rain, there was a large audience of society and musical people at the Academy of Music last night to greet the Richmond Choral Society and its artists. Mme. Antoinette Szumowska, Miss Franceska Kaspas and Dr. E. Merrill Hopkins.

The chorus of the society, numbering close to a hundred, under the direction of Dr. W. H. O. McGee, did excellently the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice. Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation. Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers. Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous. Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied. The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice. Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.

Miss Kaspas and Dr. Hopkins had two rather tiresome but very difficult duets to sing in the Bach Cantata, which were not calculated to show their voices to great advantage.

Miss Kaspas, in her number, "With Verdure Clad," from the "Creation," created a very favorable impression with her clarity of tone and the flexibility and range of her voice.

Dr. Hopkins also was heard to better advantage in "Hallelujah Chorus" from "Samson."

The applause being so insistent, he responded with "The Prodigal Son." Dr. Hopkins is well known to Richmond audiences and well sustained his reputation.

Miss Kaspas and Dr. Hopkins were ably supported by Mr. Reinhardt at the piano.

Mme. Szumowska, whom Richmond people had the pleasure of hearing last year, gave three delightful numbers.

Her purity of tone, facility of execution, the ease and finish of her playing is little short of the marvelous.

Four of the works were doubtless entirely new to Richmond; three of them by composers of the seventeenth century, and the fourth by the "only" Paderewski, under whom she studied.

The seventeenth century compositions were delightful types of the

essentially the Bach Cantata, "Sleepers Wake," but in the closing number, Schubert's "Song of Miriam" roused the audience to a high pitch of enthusiasm.